

Syracuse University

SURFACE

Architecture Thesis Prep

School of Architecture Dissertations and
Theses

Fall 2016

Library to Nowhere

Anna Sernicki

Follow this and additional works at: https://surface.syr.edu/architecture_tpreps



Part of the [Architecture Commons](#)

Recommended Citation

Sernicki, Anna, "Library to Nowhere" (2016). *Architecture Thesis Prep*. 345.

https://surface.syr.edu/architecture_tpreps/345

This Thesis Prep is brought to you for free and open access by the School of Architecture Dissertations and Theses at SURFACE. It has been accepted for inclusion in Architecture Thesis Prep by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

LIBRARY TO NOWHERE...

Introduction

Contention

Architectural Paradox

Catalog of Labyrinths

Lost Egyptian Labyrinth

Cretan Myth Labyrinth

Church Labyrinth

Garden Labyrinth

Contemporary Labyrinth

Labyrinth Without Program

Labyrinth through text and representation

Lost Egyptian Labyrinth

Reconstructions through Text

Labyrinth as a Metaphor of the Library

Glossary of terms

Library as the Pyramid

Library as the Labyrinth

Name of the Rose

Social, economic, and political, factors play a crucial role in architecture in terms of function. However, feelings and emotions, related to more of the arts content, can be largely disregarded into their own realm, pushed away from architecture. The invention of linear perspective in the 1400s Florence, Italy to produce "clear-seeing" objects.

Architecture, in the advances of science and technology, has lost its emotional content, which is largely regarded into the arts realm. Therefore, it could be argued that architecture has lost its art; its humanistic content once heavily regarded during the Renaissance. The architect, as artist and scientist. Our perception is no longer limited to our perspective. The ability to see from a bird's eye view changes out perspective and experience. (The idea of bird's eye view. We transcend ourselves into the perspective of the bird.) The distancing/detachment from artist began as a result of the industrial revolution. Gilded systems had to compete with industry and manufacturing.

Therefore, guilds had to change approach as luxury traders, or find a patron and cater to a vision of someone else, not their own. This is reserved to a specific people; not public. Public became separated from art, and art became exclusive. Architecture, as an art, became exclusive. For architecture, the approach changed as a return to pure means of expression (morality) working toward a new conception of space.

Chaos as a result of feeling. The influence of feeling on social, political, economic factors. The root of social, political, and economic issues is feeling. The imbalance of unconscious mental and emotional equipment (the conflict) results in the "maladjusted man."

Reality is a result of the organization of our world. However, the reality is not consistent with our period. Our reality tries to simplify our complexity within. Our reality is to simplify the complexity of our problems into pure thinking. However, we need to reabsorb our reality with the consideration of feeling.

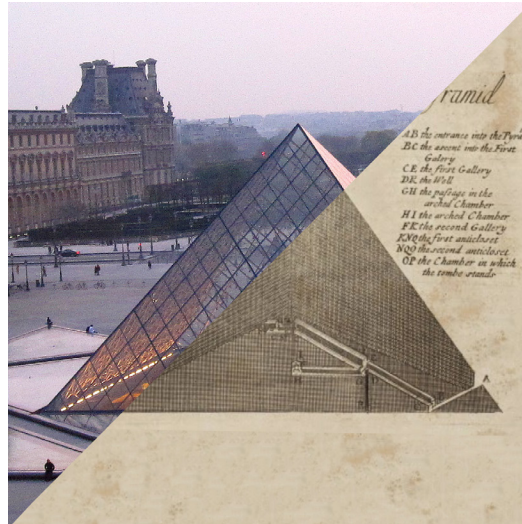
While architecture reflects the period we live in, architecture has the power to construct.

Tschumi argues the pyramid and the labyrinth are mutually exclusive and interdependent.

Understanding architecture beyond program
Basic form of architecture
Archetypal investigation

Using the metaphor of the pyramid and the labyrinth as a precedent, I am interested in deconstructing a existing programmed spaces into the essential spatial qualities of architecture.

*Is it possible to question the nature of a space,
while at the same time experiencing that space?*



Exterior, I M Pei, Louvre Pyramid, Paris, 1989

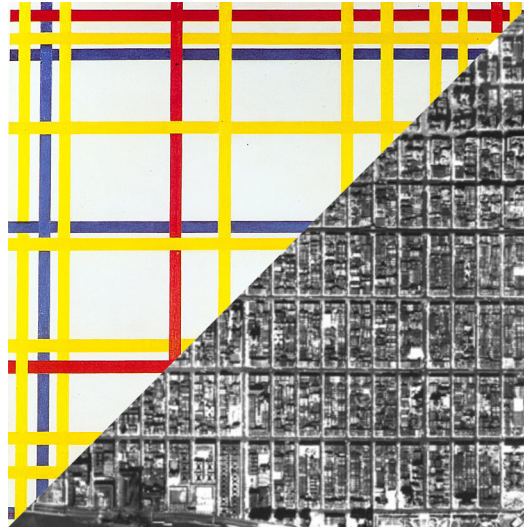
Section of labyrinth, Walter Greaves, Pyramidographia, Egypt, 1646

Architectural Paradox

The metaphor for architectural theory, inspired by Georges Bataille and established by Dennis Hollier, is one of the pyramid and the labyrinth. The pyramid as the symbol of reason and philosophy, and the labyrinth as representation of architectural language. Consequently, the labyrinth lives inside of the pyramid. We understand the pyramid as itself, as its form, by viewing it from the outside. However, once inside the pyramid, traversing through the labyrinth, we lack all understanding of its extents, or its whole. The exterior holds clarity, while the interior thrives off of ambiguity. The disconnect between these two typologies is the architectural paradox.

“The experience of architecture is wedged in a gap between two architectural surfaces, two edges of the pyramid and the labyrinth, two types of pleasure, one conceptual, culturally conservative, and rule-bound, the other sensual, transgressive, even violent. It is that gap that is erotic.”

MICHAEL HAYS, “INTRO TO THE ARCHITECTURAL PARADOX”



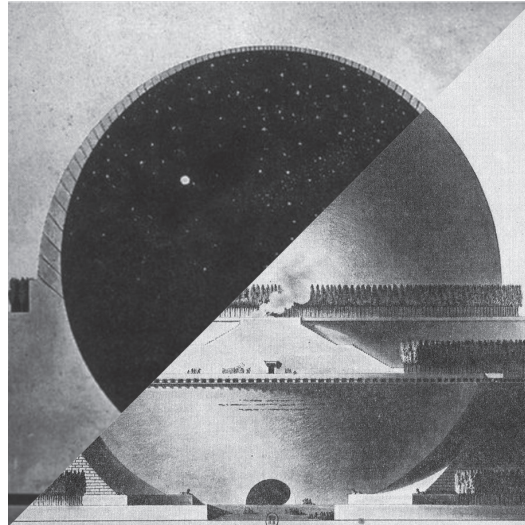
Aerial photo of New York City
Abstract grid system, Piet Mondrian, New York City 1942

Architecture of Pleasure

Manhattan is a frequent example of the pyramid and labyrinth architectural paradox, used by Bernard Tschumi and Rem Koolhaas. There is a basic construction to the design of Manhattan: the grid. Koolhaas declares the grid as “the most courageous act of prediction in Western Civilization.” More than a physical boundary, the grid carries inherent properties of understanding the whole of the city, representing the pyramid. The grid becomes simply a concept of the mind. And where the grid proposes a concrete concept, the labyrinth intercepts the grid (pyramid) with fragmented experiences throughout the city. The labyrinth is the collection of these nodes of experiences. Each grid, despite certain realities, is designed to reflect our fantasy, distorting our vision of the grid. Therefore, these experiences cannot be static, but are rather stimulated by the people that circulate through the city. If the grid (pyramid) is the mind, then the experience (labyrinth) is the body. However, the city is still never understood holistically.

“Indeed architecture constitutes the reality of experience while this reality gets in the way of the overall vision. Architecture constitutes the abstraction of absolute truth, while this very truth gets in the way of feeling. We cannot both experience and think we experience. The concept of dog does not bark; the concept of space is not space.”

BERNARD TSCHUMI, “PLEASURE OF ARCHITECTURE”



Interior section, Étienne-Louis Boullée, Cénotaphe à Newton, 1784
Elevation, Étienne-Louis Boullée, Cénotaphe à Newton, 1784

Architecture of Realities

As an analogy, the pyramid and the labyrinth can be compared to light and dark. Where the pyramid is the light, the labyrinth is the dark. Light gives materiality to objects, making them concrete and whole. The pyramid in the light, is itself. However within, darkness envelops and penetrates objects, dematerializing and disorienting whoever passes through. Darkness becomes the experience where sensations and feelings are enhanced in the labyrinth. Étienne-Louis Boullée explores the pyramid as the sphere in the Cénotaphe à Newton employing pure darkness inside as the labyrinth. Similarly, Jeremy Bentham conceives the panopticon to disorient the holistic vision of the penitentiary while inside.

“The phenomenology of light and dark, clear and obscure, his insistence on the operation of power through transparency, the panoptic principle, resists exploration of the extent to which the pairing of transparency and obscurity is essential for power to operate. For it is in the intimate associations of the two, their uncanny ability to slip from one to the other, that the sublime as instrument of fear retains its hold—in that ambiguity that stages the presence of death in life, dark space in light space.”

ANTHONY VIDLER, “FROM THE ARCHITECTURAL UNCANNY”

The **labyrinth** consists of a single, continuous path leading to a particular destination from the exterior to the center. The labyrinth typologies, generally following similar patterns, can be understood through time periods: Classical, Roman, Medieval, and Contemporary.

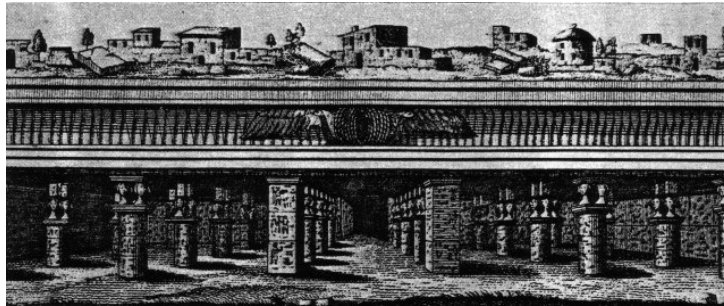
The **maze**, different from the labyrinth, can be understood as a departure from the labyrinth type. From the Middle Ages, labyrinths were reconsidered into mazes by rearranging walls to offer multiple choices in paths, often using dead ends.

The **classical labyrinth**, dating back to the Neolithic period, coils back and forth creating 7 circuits around the center with 8 surrounding walls. The "seed pattern" is a helpful process in figuring out the construction, resulting in either a circular or square geometry.

The **Roman labyrinth**, appearing in 2nd century BCE, attempted to depart from the classical pattern, establishing 4 axis of symmetry into three types: meander, serpentine, or spiral. Shapes consist of square, rectangle, circular, and polygonal forms.

The **Medieval labyrinth**, during the 9th and 10th centuries CE, similar to the Roman labyrinth, establishes 4 axis of symmetry creating 6 to 15 circuits around the center. During 11th and 12th the labyrinth pattern appeared on walls, floors, and manuscripts of churches, including other non-Christian contexts. The *turf labyrinth* is included in this typology, which explored the deterioration and disturbance of landscape and design.

The **contemporary labyrinth** continues to redefine the labyrinth pattern ranging from minimalist to complex turns. Some designs reconsider the center as a goal, emphasizing the journey as the destination.



The **Egyptian labyrinth**, also known as the *Lost Labyrinth*, has been described by many historians of antiquity, as early as 484 BCE. The selected authors describe the labyrinth as an immense architectural feat -- far more successful than the Pyramids. The texts of the labyrinth in Ancient Egypt are the only proof of its existence, which perhaps propelled the fascination of this labyrinth with future explorations into the 1700s and currently. It is assumed the labyrinth is at Hawara, Egypt.

Herodotus

Herodotus, a Greek historian born in Halicarnassus, 5th century BC, in the Persian Empire, is often regarded as "The Father of History." A contemporary of Socrates, Herodotus is perhaps the first historian recorded to treat historical subjects as a method of investigation. As opposed to the Homeric tradition of the epic poem, Herodotus focuses on collecting material systematically and critically; arranging information into a historiographic narrative. *The Histories* is a record of his investment in antiquity, cataloging geographical and ethnographical information. Of these accounts, mainly surrounding the origins of the Greco-Persian War, Herodotus records personal accounts of the Egyptian labyrinth.

Diodorus Siculus

Diodorus Siculus, born in the 1st century BC, is a Greek historian of antiquity known for a book called *Bibliotheca Historica*. Published in 65 BC, the "library within the book" records information into 40 individual books from 60 to 30 BC. Following a chronological order in three parts, each time period is geographically composed by region: from Egypt, India and Arabia, to Greece and Europe. The first part records the mythic history of the destruction of Troy. The second part Trojan War to the death of Alexander the Great. The third part continues to discuss the period to 60 BC. Importantly, Siculus covers the region of Egypt, describing the form, sequence, and detail of the lost labyrinth.

Strabo

Strabo, a Greek geographer, philosopher, historian in the 1st century BC is the author of *Geographica*, a book recording the people and places according to various regions. Traveling extensively through the Mediterranean and Near East, Strabo collected information as early as 29 BC. Specifically, Strabo travelled to Egypt exploring the Nile in 25 BC, recording his experience in the Lost Labyrinth of Egypt. Despite acknowledging astronomical and mathematical analysis of antique Greek astronomers, Strabo preferred to record descriptions, consequently arguing for an accessible language for those who were less numerically inclined.

Pliny the Elder

Pliny the Elder, a Roman author, naturalist, and natural philosopher until 79 AD, is concerned with natural and geographic phenomena, composing an encyclopedic book, *Naturalis Historiae*. Despite uncertainty of date of publication and composition the book consists of 37 books and about 160 volumes. The book attempts to catalog the entire field of ancient history, encompassing botany, zoology, astronomy, geology, and mineralogy, in order to perpetuate the technology and understanding of phenomena. Regardless of reliable information, the concept of the book became a precedent for encyclopedias.

...This I saw myself, and I found it **greater than words can say**. For if one should put together and reckon up all the buildings and all the great works produced by the Hellenes, they would prove to be inferior in labour and expense to this labyrinth, though it is true that both the temple at Ephesos and that at Samos are works worthy of note. The pyramids also were greater than words can say, and each one of them is equal to many works of the Hellenes, great as they may be; but the **labyrinth surpasses even the pyramids**.

(*Histories*, Book II, Line 148)

For, when one had entered the sacred **enclosure**, one found a temple surrounded by **columns, 40 to each side**, and this building had a **roof made of a single stone**, carved with panels and richly adorned with excellent paintings.

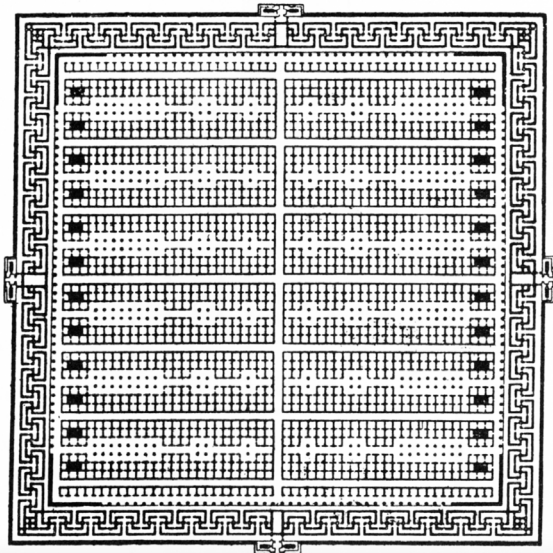
(*Bibliotheca Historica*, Book I, Line 66)

We have here also the Labyrinth, **a work equal to the Pyramids**, and adjoining to it the tomb of the king who constructed the Labyrinth.

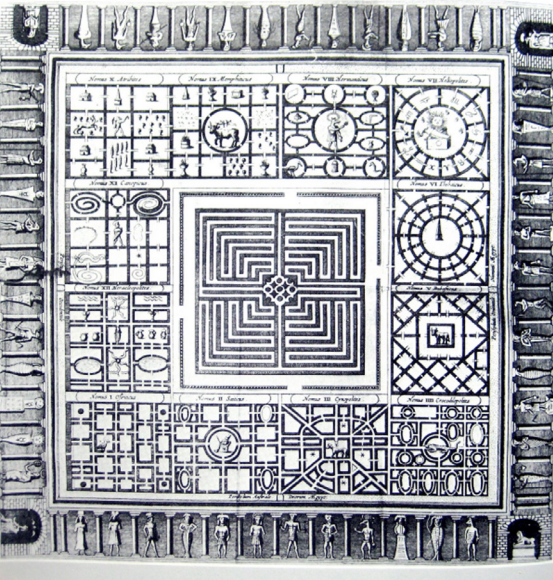
(*Geographica*, Book XVII, Chapter I, line 37)

We must speak also of the Labyrinths, **the most stupendous works**, perhaps, on which mankind has expended its labours; and not for chimerical purposes, merely, as might possibly be supposed.

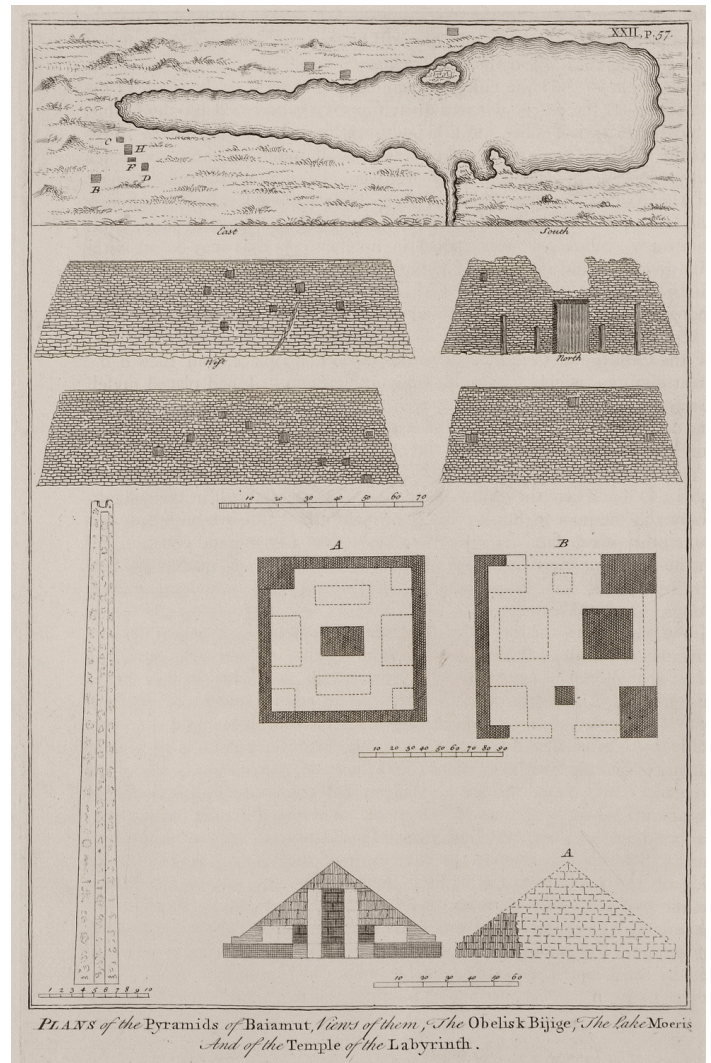
(*Historia Naturalis*, Book XXVI, line 13)



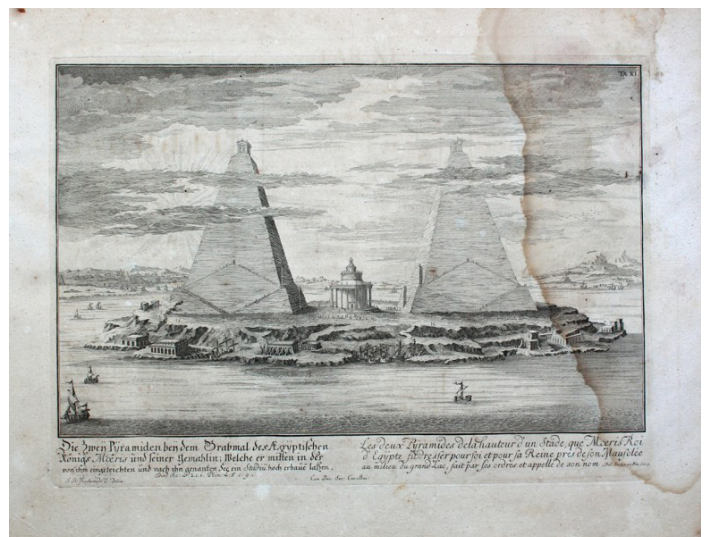
Luigi Canina, Italian architect archeologist, 1800s



Athanasius Kircher, German Jesuit scholar, 1600s



PLANS of the Pyramids of Baïamut, Views of them ; The Obelisk Bijige, The lake Moeris And of the Temple of the Labyrinth .



The **Cretan labyrinth**, referring to the labyrinth in the Greek myth of *Theseus and the Minotaur*, describes a pattern found at the Palace of Knossos, in Crete. The ruins of the palace are believed to be the actual place of the labyrinth.



Baccio Baldini, Florentine Picture Chronicle, engraving

The myth of Theseus and the Minotaur in the labyrinth in Crete inspired travellers to uncover the place in Greece. The myth avoids explanation of the labyrinth; however, people are still intrigued in the representation. I will present the myth by Ovid beside the engraving by Baldini. Then I will present the narratives that describe the labyrinth of Gortyna. These narratives will be accompanied by images. Chronologically, I will present the narratives of the Palace of Knossos. This clarifies the first image because in the actual expedition of the site coins and wall reliefs show a particular labyrinth pattern becoming the common representation of the Cretan labyrinth. Perhaps these patterns are not entirely reflective and inherent as labyrinths as expected.

Theseus and the Minotaur is a Greek myth following Theseus. In Knossos, Crete, King Minos imposed a penalty on the Athenians as a consequence of the death of his son, Androgeus. King Minos established a tribute to be paid every 9 years consisting of 7 youths and 7 maidens. These tributes were placed in a labyrinth, designed by Daedalus, an engineer and architect, that inhabited the monstrous Minotaur. Half man and half bull, the Minotaur is the hideous, savage offspring of Queen Pasiphaë, wife of Minos. Practically impossible to find an exit without guidance, the labyrinth trapped these tributes which were eventually killed by the Minotaur.

Theseus, son of Aegeus, King of Athens, finds his father distressed and saddened by the tribute established by Minos. Theseus decides to kill the Minotaur to end the tribute. Sailing to Knossos, Theseus falls in love with Ariadne, daughter of Minos. Learning of his plan to kill the Minotaur, Ariadne gives Theseus with a piece of thread and a sword before cast into the labyrinth. Theseus ties the thread to the entrance of the labyrinth. Traveling through the labyrinth, Theseus meets the Minotaur and kills the beast, retracing his steps with the thread. Then freeing the other tributes, Theseus sails off with Ariadne for Athens.

As celebration, Theseus lands on the island of Delos to perform the Geranos, or "Crane Dance," dance, where the movement of threading the labyrinth is repeated. Returning home, Theseus leaves Ariadne on the island of Naxos. Theseus also forgets to raise the white sail in replacement of the black sail to signify success of the plan. As a result, King Aegeus sees the black sails thinking his son had failed the mission and throws himself into the sea.

King Minos, when he reached the land of Crete and left his ships, remembered he had made a vow to Jupiter, and offered up a hundred bulls. -- The splendid spoils of war adorned his palace.--

Now the infamous reproach of Crete had grown, till it exposed the double-natured shame. So, Minos, moved to cover his disgrace, resolved to hide the monster in a prison, and he built with intricate design, by Daedalus contrived, an architect of wonderful ability, and famous. This he planned of mazy wanderings that deceived the eyes, and labyrinthic passages involved. So sports the clear Meander, in the fields of Phrygia winding doubtful; back and forth it meets itself, until the wandering stream fatigued, impedes its wearied waters' flow; from source to sea, from sea to source involved. So Daedalus contrived innumerable paths, and windings vague, so intricate that he, the architect, hardly could retrace his steps.

In this the Minotaur was long concealed, and there devoured Athenian victims sent three seasons, nine years each, till Theseus, son of Aegeus, slew him and retraced his way, find the path by Ariadne's thread.



In search for the *Cretan Labyrinth*, Authors of antiquity, such as Roman poets Catullus and Claudian, discovered labyrinthine passages in Gortyna, south side of Crete, on the side of Mount Ida. Modern explorers in the 15th century formalized the explorations with new techniques and ideals established by the Renaissance.

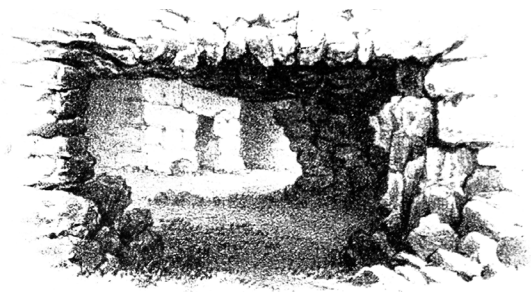
G.P. de Tournefort, French botanist, modern traveller

A Voyage into the Levant, 1717

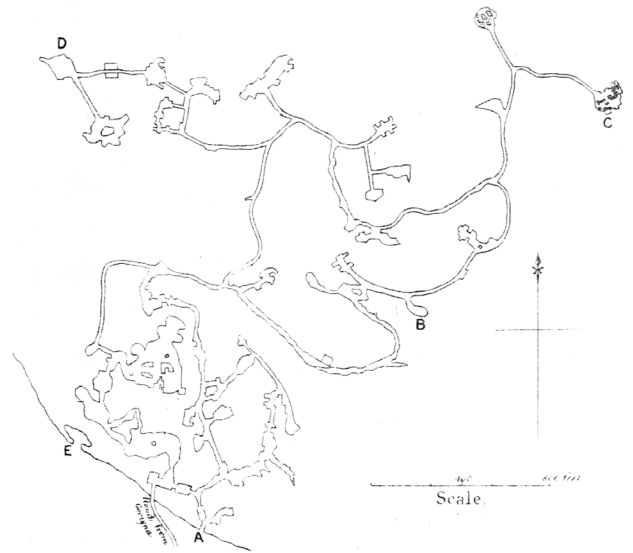
This famous place is a subterranean **Passage** in manner of a **Street**, which by a thousand **Intricacies** and **Windings**, as it were by mere **Chance**, and without the **least Regularity**, pervades the whole **Cavity** or Inside of a little Hill at the foot of Mount Ida, southwards, three miles from Gortyna. The Entrance into this Labyrinth is by a natural Opening, seven or eight Paces broad, but so low that even a middle-siz'd Man can't pass through without stooping.

The Flooring of this Entrance is very rugged and **unequal**; the **Ceiling flat** and even, terminated by divers Beds of Stone, laid horizontally one upon another.

The first thing you come at is a kind of Cavern exceeding rustick, and gently **sloping**: in this there is nothing extraordinary, but as you move forward the place is perfectly surprizing; nothing but **Turnings** and **crooked By-ways**. The **principal Alley**, which is less **perplexing** than the rest, in length about 1200 Paces, leads to the further end of the Labyrinth, and concludes in two large beautiful Apartments, where **Strangers** rest themselves with pleasure. Tho' this Alley divides itself, at its Extremity, into two or three Branches, yet the dangerous part of the Labyrinth is not there, but rather at its Entrance, about some thirty paces from the Cavern on the left hand. If a Man strikes into any other Path, after he has gone a good way, he is so bewildered among a thousand **Twistings**, **Twinings**, **Sinuosities**, **Crinkle-Crankles** and **Turn-again Lanes**, that he could scarce ever get out again without the utmost danger of being **lost**.



Spratt, Drawing and Map of Labyrinth of Crete, 1843



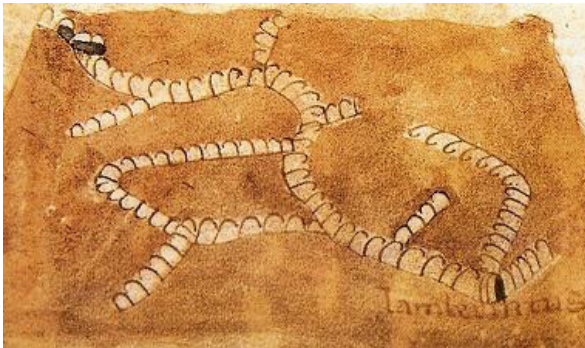
C.R. Cockerell, English architect, archeologist, writer

The Labyrinth of Crete, 1811

...We crossed the side of a mountain which forms one of the roots of Mount Ida; and at the distance of about three miles from Agio Dekka we ascended the steep hill in which the mouth of the excavation is found. This entrance is not distinguished by any remarkable appearance, and we should easily have passed it as an **ordinary cavern**..

...It occurred to us that the intention of the Labyrinth might have been **sepulchral**; and that in imitation (in some degree) of the Egyptian works, its **winding passages** might have been designed to **protect** the bodies deposited in the **remote** chambers from violation, more effectually than could be done even by the immense masses of the pyramids, or the **long** passages of the tombs of the kings at Thebes...

...The designed **irregularity** of the passages quickly **bewilders** the traveller in its present state; but were they all open, the task of **unravelling** the maze would indeed be one of **serious difficulty**. Three or four door-ways seem often presented to **confuse** traveller, and so to bewilder the **recollection**, by the frequent turnings, as to make it quite impossible to **retrace** his steps with any **certainty**.



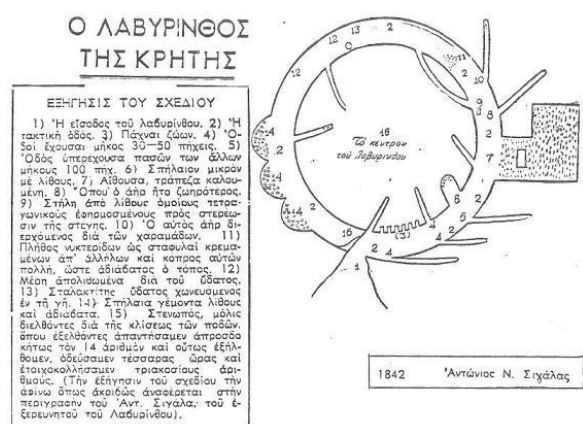
Christoforo Buondelmonti, Drawing of Labyrinth of Crete, 1415



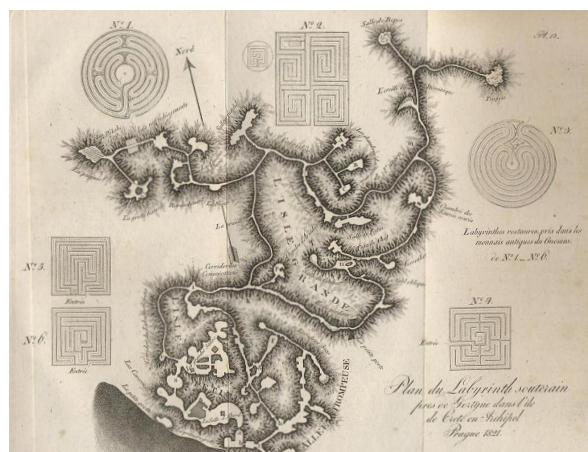
Mathieu Dumas, Map of Labyrinth of Crete, 1783



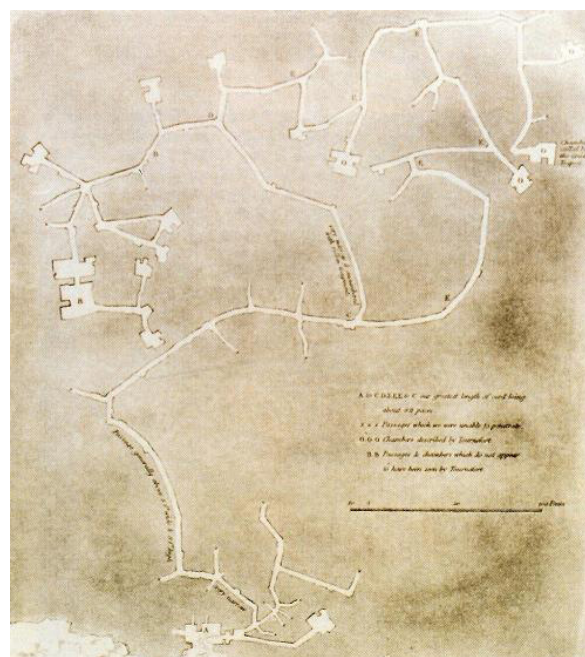
Mathieu Dumas, Map of Labyrinth of Crete, 1783



Sigalas, Map of Labyrinth of Crete, 1842



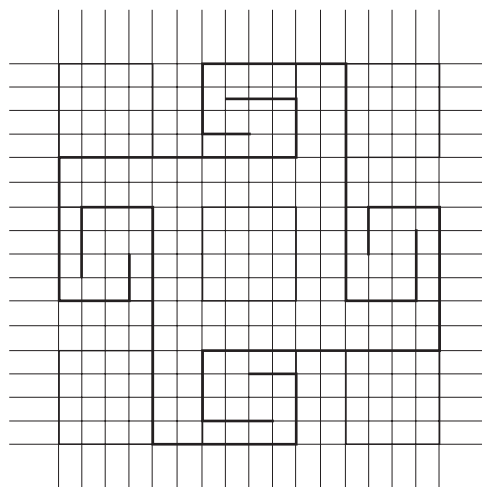
Sieber, Map of Labyrinth of Crete, 1817



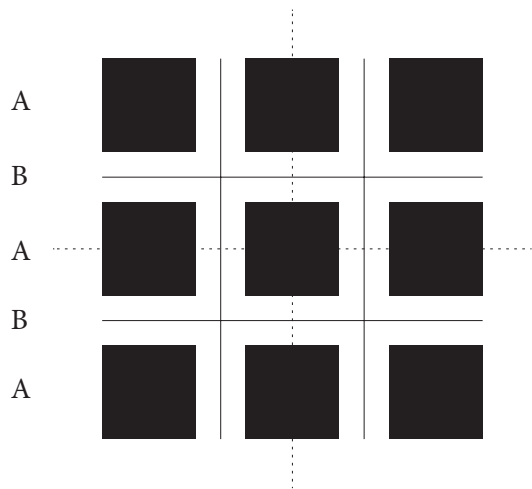
C.R. Cockerell, Map of Labyrinth of Crete, 1811



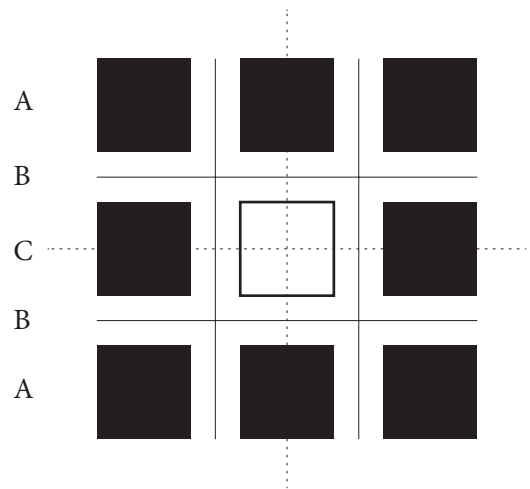
With the progression of technology, more explorations Sir Arthur Evans
With the evidence of the double axes and images of bulls found within the complex remains, Dr. Evans concludes the palace of Knossos was the labyrinth discussed in the legend of the Minotaur.
double axe images, representing Minoan worship, important
fallen remains of plaster inscribed with a meander pattern, maze-pattern



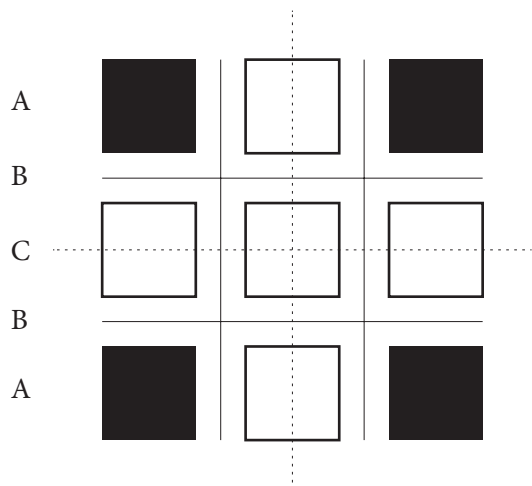
The design for the Cretan Labyrinth can be reduced to a specific grid, revealing the intricate and elaborate organization and structure.



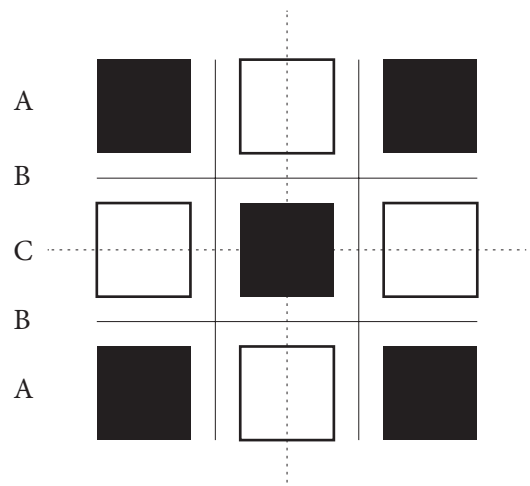
Series of voids and passages arranged in a 9 square grid



Exterior wall as a container and a barrier

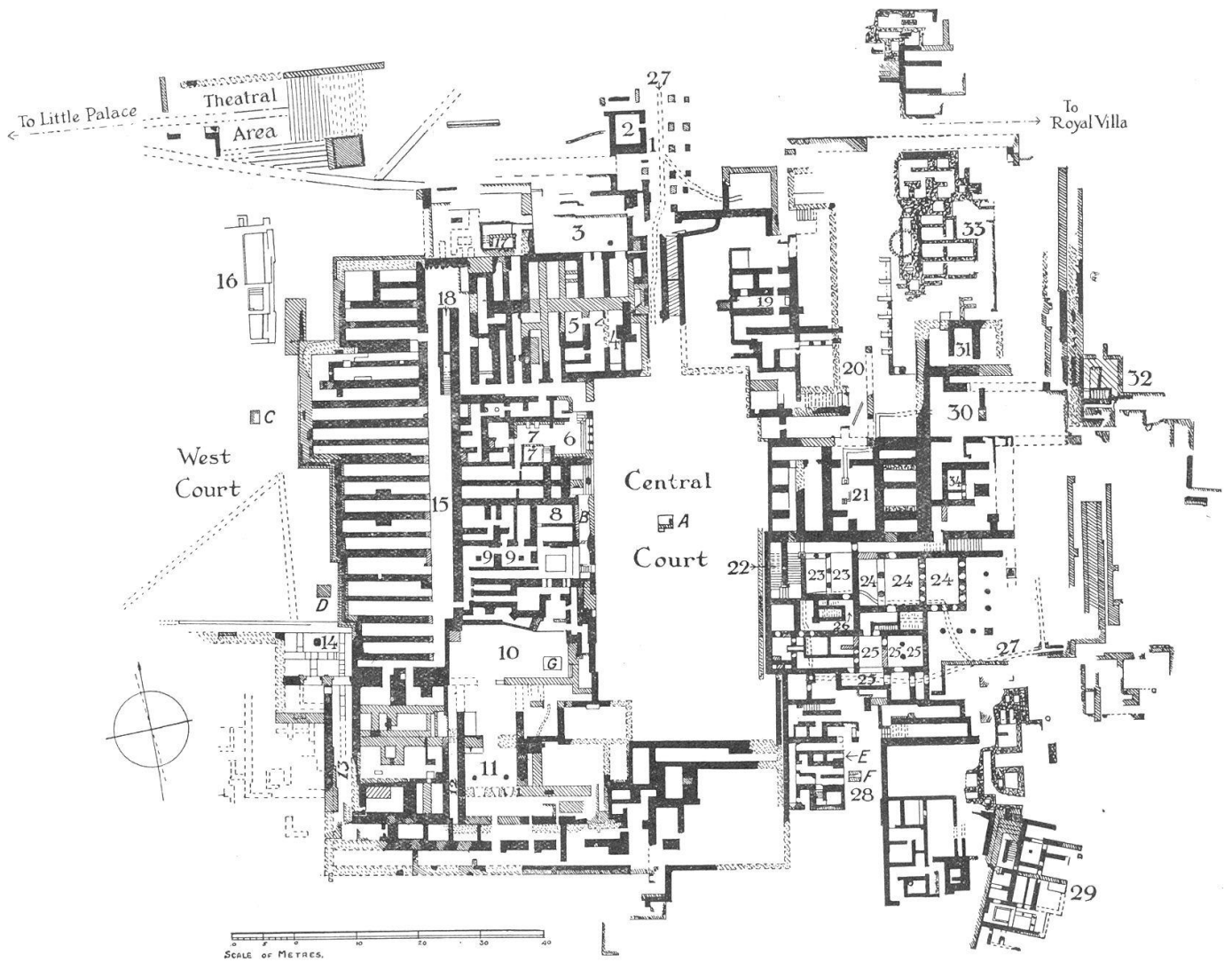


Entrances and passages penetrate the wall



Exterior wall, entrances, passages conceal center

PLAN OF THE PALACE OF KNOSSOS.



PLAN ACCOMPANYING 'THE SEA KINGS OF CRETE.' BY THE REV. JAMES BAIKIE, F.R.A.S. (A. AND C. BLACK, LONDON.)

Function and Meaning

symbol of perplexities and intricacies

“typify the entangling nature of sin or of any deviation from the rectilinear path of Christian duty”

miniature pilgrimages as substitution/alternative/
form of penance

wall labyrinths performed with the finger

in terms of construction, as masonic seal

“the pious aim of the builder had been to raise to the glory of God a structure to vie with the splendours of the traditional Labyrinth.” (68)

typifying the Christian’s life; “devious course of those who yield to temptation”

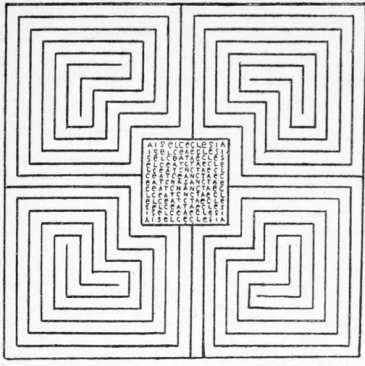
path from Pilate to Calvary

“It is noteworthy that in none of the known examples do any distinctively Christian emblems occur, and that, amongst all the period inscriptions, paintings, and carvings of the early Christians, in the catacombs of Rome and elsewhere, the labyrinth never once figures.”

Church emblems are not integrated into the labyrinth motifs in the churches. The labyrinths, despite serving as potential paths for pilgrimage, are not referenced in actual church services.

Applying Pagan emblem in Christian context

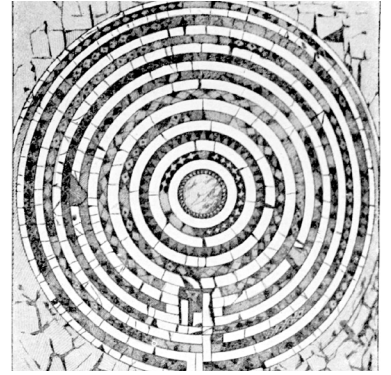
Church Labyrinths



Reparatus Church, Orléansville, Algeria



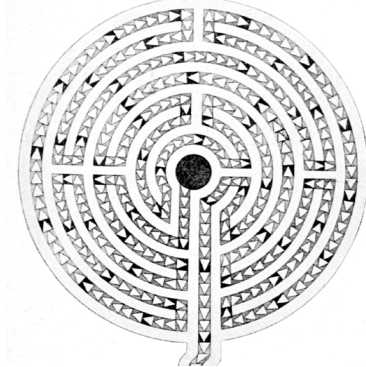
San Martin Cathedral, Lucca, Italy



Santa Maria di Trastavera, Rome, Italy



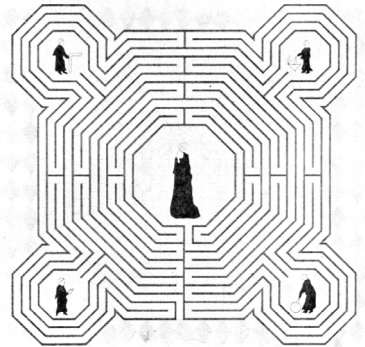
San Marino, Aiquro, Italy



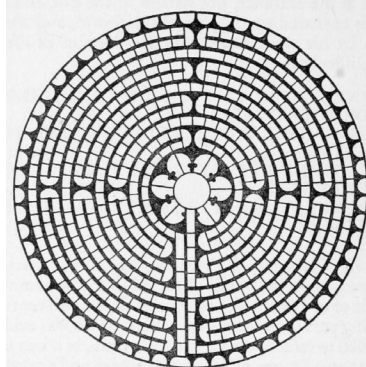
Basilica San Vitale, Ravenna, Italy



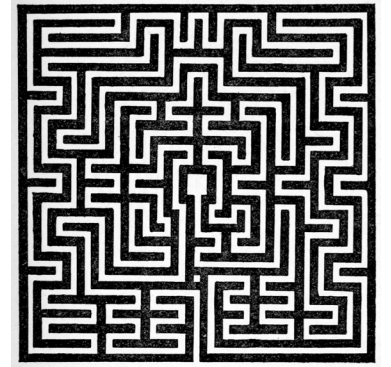
Poitiers Cathedral, Poitiers, France



Reims Cathedral, Reims, France



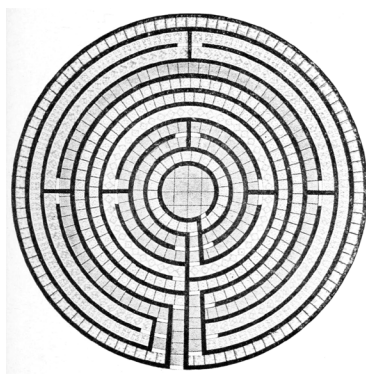
Chartres Cathedral, Chartres, France



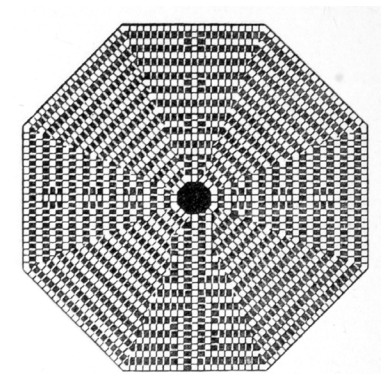
Abbey of Saint Bertin, Saint-Omer, France



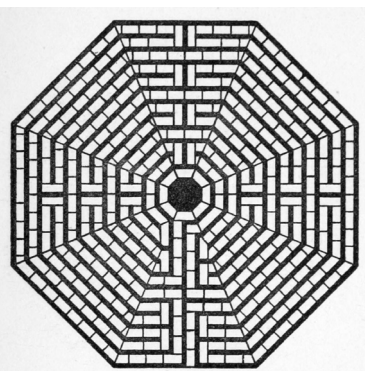
Abbey of Toussaints, Chalons-sur-Marne, France



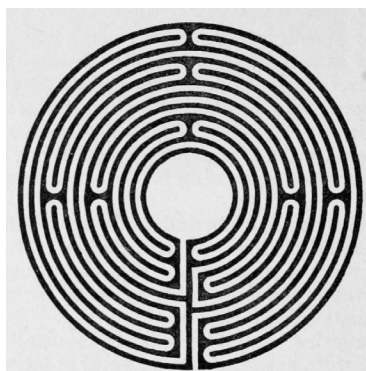
Bayeux Cathedral, Normandy, France



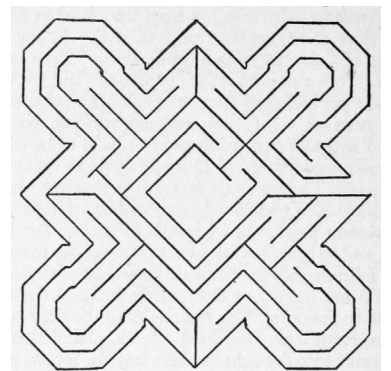
Basilica Saint Quentin, Aisne, France



Amiens Cathedral, Amiens, France



Sens Cathedral, Burgundy, France



Ely Cathedral, Ely, England



San Martino Cathedral, Lucca, Italy



Chartres Cathedral, Chartres, France



Amiens Cathedral, Amiens, France



Amiens Cathedral, Amiens, France



San Michele Maggiore Cathedral, Pavia, Italy



Basilica of San Vitale, Ravenna, Italy

Looking at ancient accounts of the lost Egyptian Labyrinth in comparison to their reconstructed images of the labyrinth. Diagramming the images and words together to investigate the inherent form of the labyrinth.

In reading the narratives by these authors of antiquity of the Egyptian labyrinth, there is an inherent confusion depicted by the words. The image the words create is not clear, but fragmented mentally. Therefore, I am interested in how these words that encompass experience are translated to image.

Can the image produce the same inherent disorientation? What are the techniques used to produce a labyrinthine image?

Isolate words and passages according to image. To complete the image of the narrative, create and compile pieces (includes superimposing plans, sections, elevations) together into a single image. The anticipated result will be of an accurate representation of the Egyptian labyrinth.

The typology of the labyrinth can be traced through history, as well as through medium. The labyrinth can be first examined through narrative. In accounts by Herodotus and Strabo, the labyrinth is discussed in text. There is a sense of confusion and disorientation in these accounts contributing to the understanding of the labyrinth typology. Furthermore, the architecture of the labyrinth can be typified in this way. Columns, walls, ceilings, and passage become tangible objects. However, in actualizing through words, the labyrinth absorbs a sense of emotion and feeling. The accounts describe accurately personal experience and perception of the labyrinth. In comparing these texts with one another, similarities can surface, helping to define the ideal experience of the labyrinth. In terms of program, these texts isolate the narration of experience and therefore isolate architecture into its pure and essential spaces devoid of program, or contamination of program.

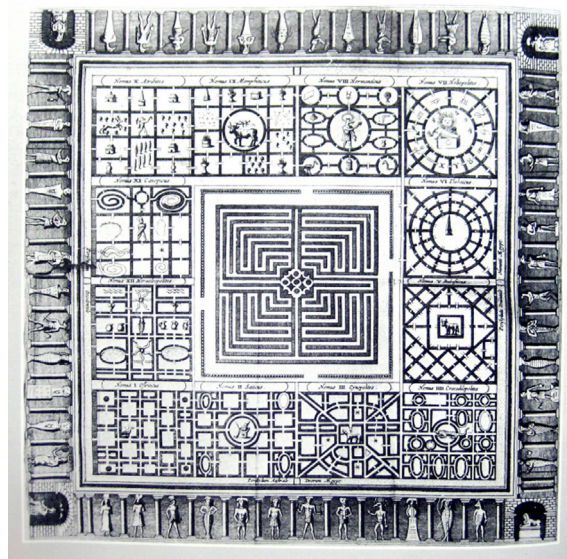
In the Cretan Labyrinth typology, there are accounts discussing the potential sites for the Labyrinth of the Minotaur. Based on the mythology text of Theseus and the Minotaur, the legend becomes an actualized place. The potential to become place through text describes the power of the narrative and words. The desire to find the legendary Labyrinth leads to new discoveries, such as the Caverns of Gortyna. Despite failure in actual discovery of the Minotaur labyrinth, the accounts of these potential places carry similar descriptions. The imaginative places the accounts illustrate become real in our heads. Speculation surrounds the ruins of the palace in Knossos that it could be the place of the Minotaur labyrinth. Artifacts found in the remains further support this speculation. However, in considering this as fact, the legend loses the emotion and feeling of fantasy and imagination. The recreation of the Egyptian labyrinth, discussed in the accounts by Herodotus and Strabo, through the medium of drawing maintains more of a level of fantasy and imagination.

Ultimately, in examining through historical, or ancient, accounts, the intangible aspects of the labyrinth can make sense without necessarily having to make visual sense. Pliny claims the narratives of the labyrinths can reveal the true essence of the labyrinth. The word is so frequently used in a metaphorical sense to describe disorientation of understanding. However, the labyrinth is so inherent in itself that it cannot be used interchangeably to substitute what is. In the two dimensional medium, the labyrinth typology is examined at a distance. The observer is detached from the experience of space. However, it is clear there is a single path and one must follow the path, either to escape the exterior or to seek out the center. Coins found in the Palace of Knossos clearly illustrate the labyrinth pattern on one side as a symbol for the legend of the Minotaur.

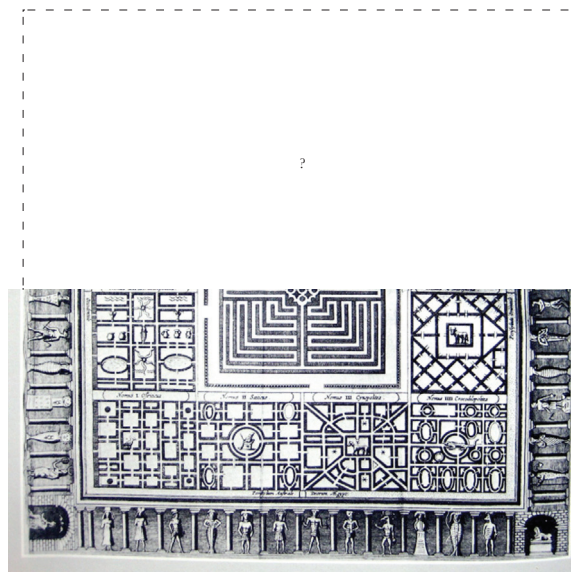
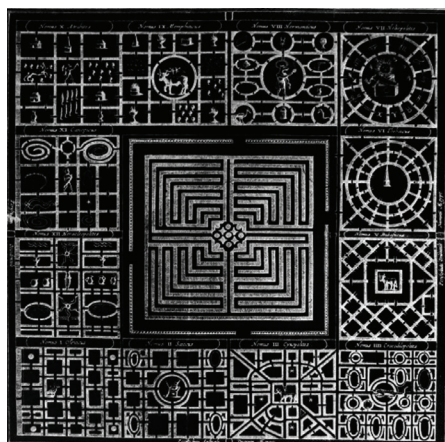
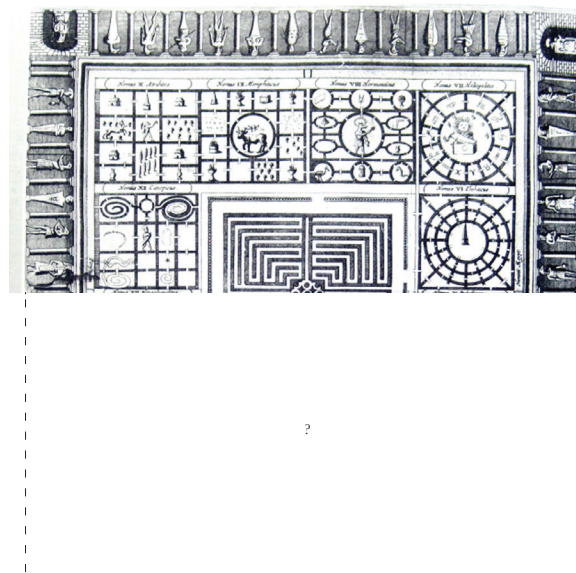
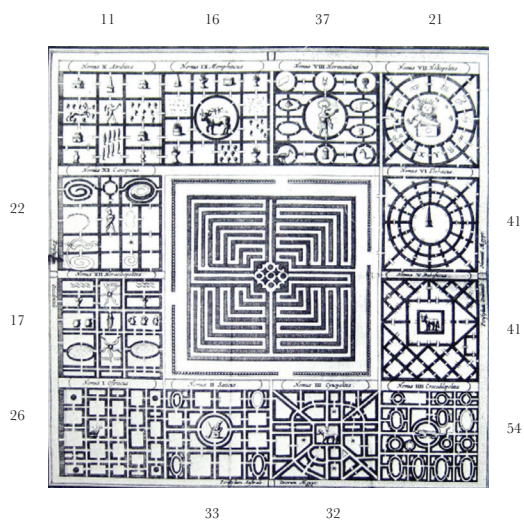
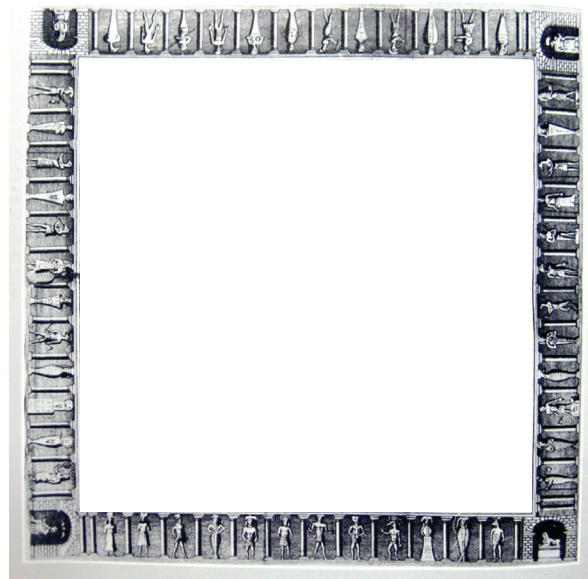
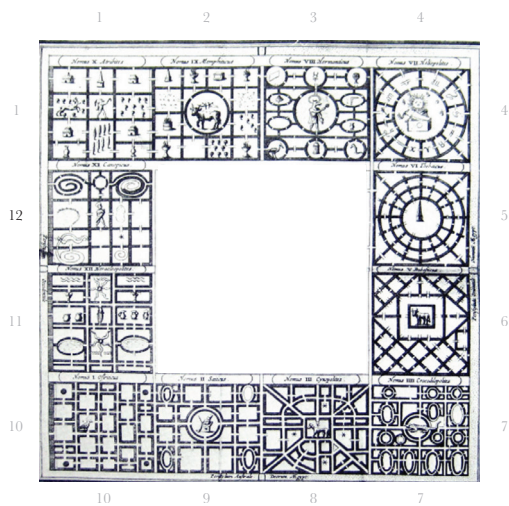
For Romans, the labyrinth appears in paving. Unclear what the purpose is, the labyrinth becomes diluted to a motif. The labyrinth loses the complexity of its inherent nature because the puzzle is already anticipated. Referring to the labyrinth as a puzzle further dilutes its nature rejecting any architectural or spatial implications. The labyrinth, in fact, is not one dimensional, but encompasses deeper senses of the body. In church labyrinths, the medium is also two dimensional, but the scale begins to acknowledge some extents of the body, in terms of circulation, or sequence. Many examples throughout Europe are seen with the design of the labyrinth at the nave embellishing the floors or the walls. Varying in size and design, the labyrinths follow similar formal principles. It is apparent that once established, the form of the pattern remained relatively constant. Understanding the integration of the labyrinth into the church can help situate the spatial dimensions of these church labyrinths. While it is believed that the labyrinth served as a miniature pilgrimage or a form of penance, there is an obvious disconnect in the function of the labyrinth in the church.

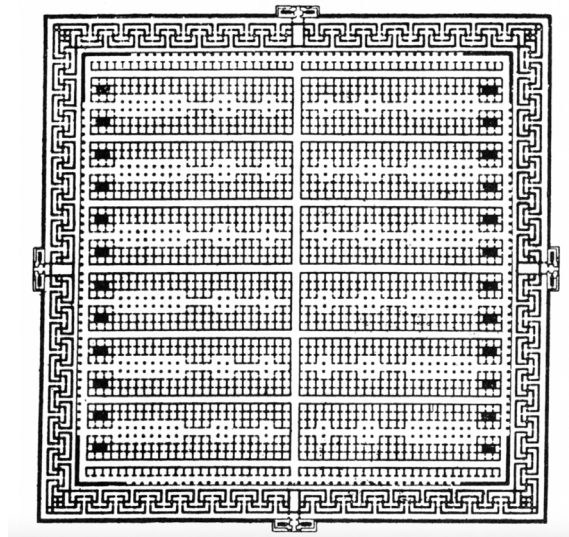
The labyrinth has the potential to disorient, as seen, or read, in the ancient accounts. These labyrinths have pagan tradition supporting their purpose, or intent. However, in relation to the church the labyrinth is intended for reflection and meditation. Interestingly, the church emblems are never integrated with the labyrinth. However, the church has integrated the labyrinth as a spatial typology as a ritual sequence dominated by the movement of the body. The labyrinth of the church is only activated when the body passes through the ritual of sequence. Otherwise, without any religious connection, the labyrinth does not “mean” anything.

In the typology of the turf maze, the labyrinth can still be investigated in the two dimensional medium, but perhaps as bas relief. Typically, these turf mazes are low to the ground defined by mounds or trenches. Interestingly, the topography becomes a crucial aspect of these labyrinth types. The slope changes perspective, while also anticipating the direction. There is a different quality to these where physical feeling emerges. The visitor of the labyrinth can connect physically with the labyrinth design. Accounts of this typology are mostly discussing the labyrinth as a memory of pleasure and play. Children are often the users of these mazes. In terms of landscape, the turf maze establishes itself as part of, or as an integration of the natural environment. However, the design of the landscape suggests careful consideration of growth and change. As with any landscape design, maintenance becomes an anticipation. The concept that these labyrinths could be overgrown is hauntingly beautiful. The temporary character or nature of the typology is an important aspect.

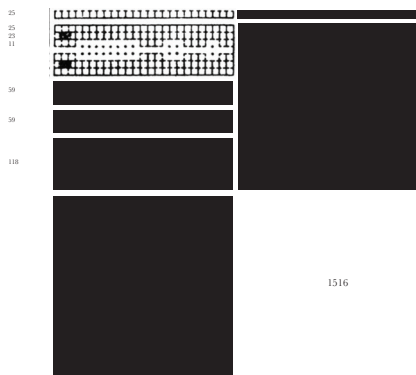
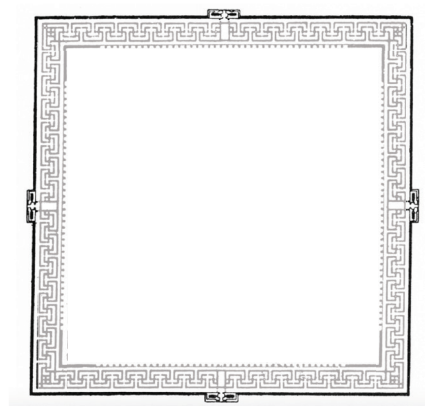
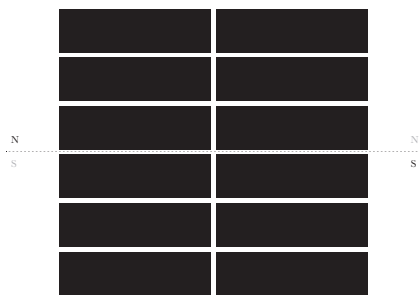
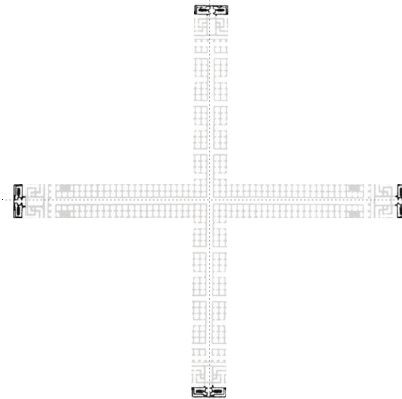
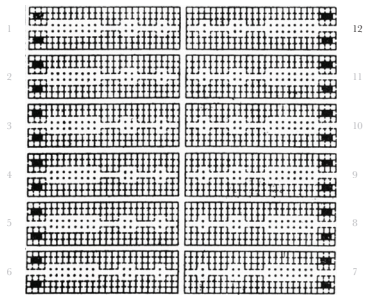


*Athanasius Kircher, German Jesuit scholar,
pictorial reconstruction based on Herodotus*

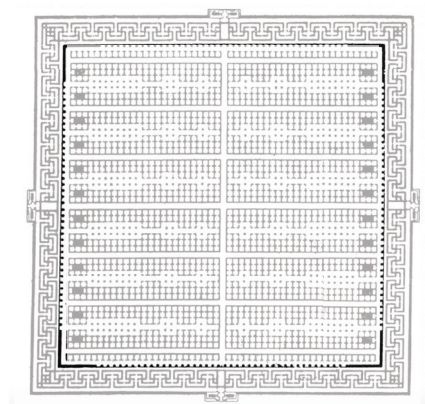
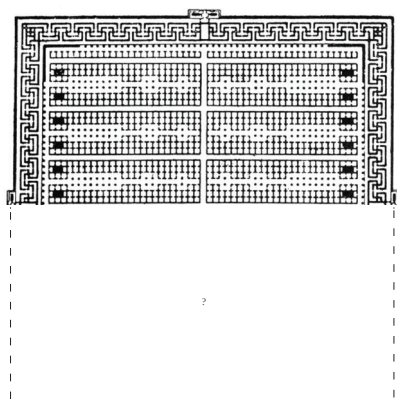
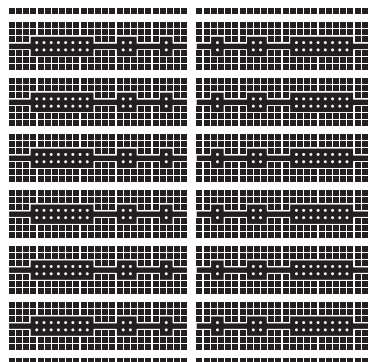




Luigi Canina, Italian architect and archeologist



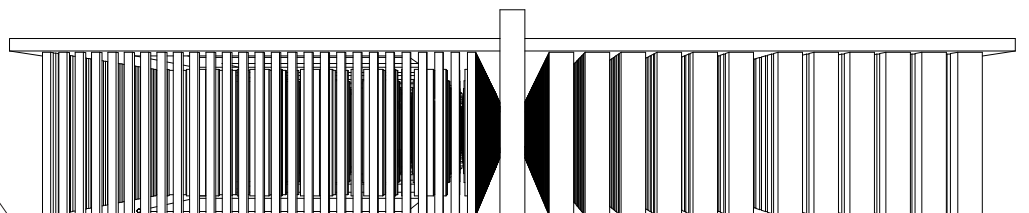
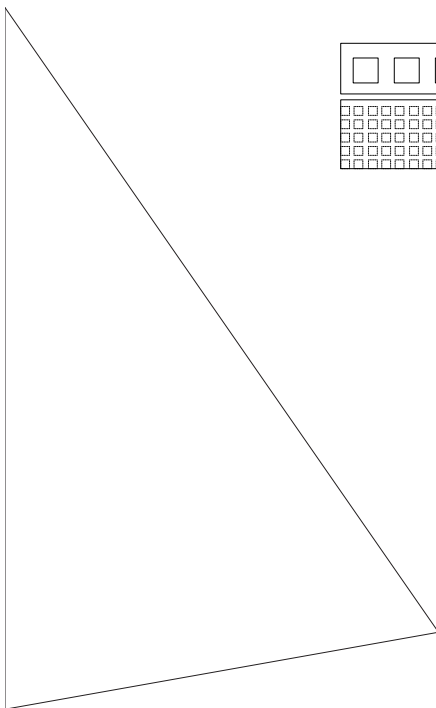
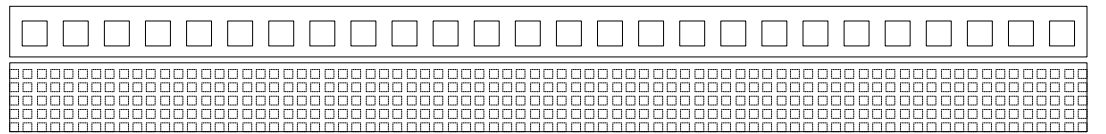
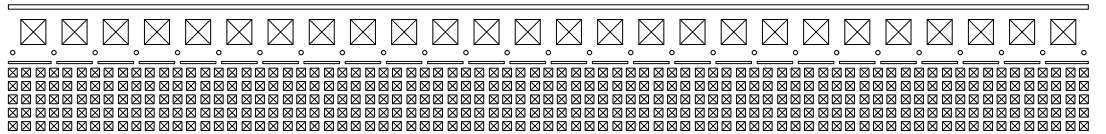
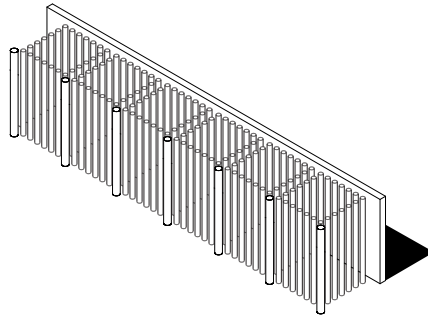
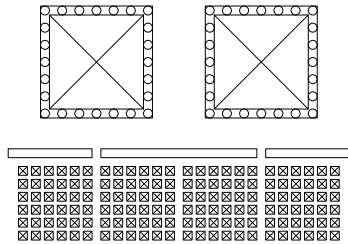
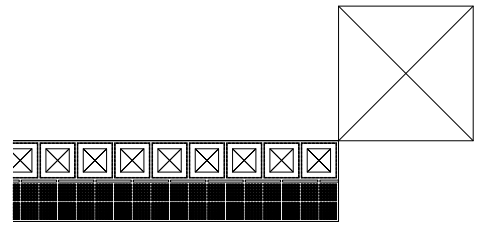
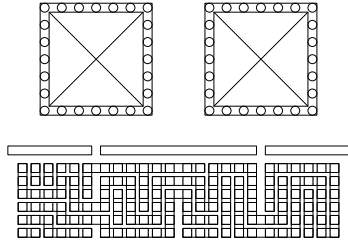
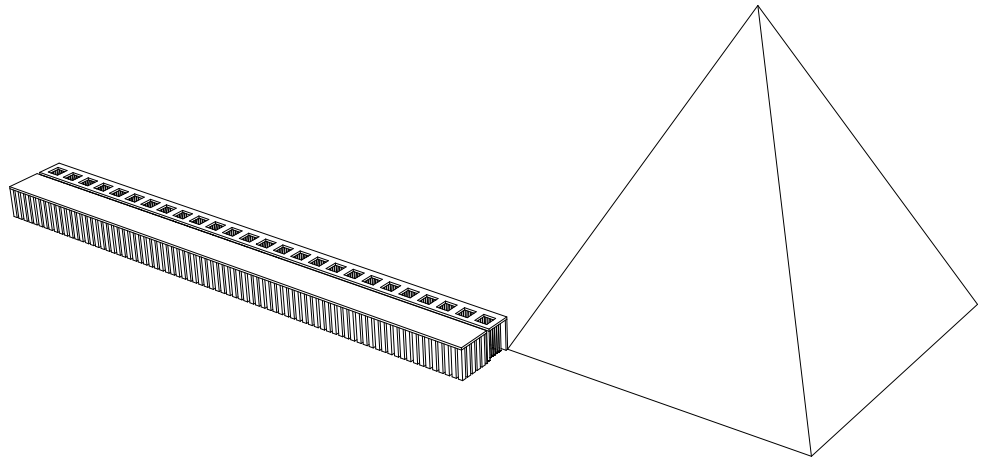
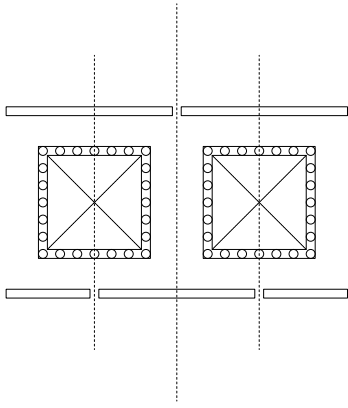
1516



3. The country was at first **divided into nomes**. The Thebaïs contained ten, the Delta ten, and the intermediate tract sixteen. But according to some writers, all the nomes together amounted to the number of chambers in the Labyrinth. **Now these were less than thirty** [six]. The nomes were again divided into other sections. The greater number of the nomes were distributed into toparchies, and these again into other sections ; the smallest portions were the arouræ.

37. We have here also the Labyrinth, a work equal to the Pyramids, and adjoining to it the tomb of the king who constructed the Labyrinth. After proceeding beyond the first entrance of the canal about 30 or 40 stadia, there is a table-shaped plain, with a village and a large palace composed of as many palaces as there were formerly nomes. **There are an equal number of aulæ, surrounded by pillars, and contiguous to one another, all in one line and forming one building, like a long wall having the aulæ in front of it. The entrances into the aulæ are opposite to the wall.** In front of the entrances there are long and numerous covered ways, with **winding passages** communicating with each other, so that no stranger could find his way into the aulæ or out of them without a guide. The (most) surprising circumstance is that the **roofs of these dwellings consist of a single stone each**, and that the **covered ways through their whole range were roofed in the same manner with single slabs of stone of extraordinary size**, without the intermixture of timber or of any other material. On ascending the roof,—which is not of great height for it consists only of a **single story**,—there may be seen a stone- field, thus composed of stones. Descending again and looking into the aulæ, these may be seen in a line supported by **twenty-seven pillars**, each consisting of a single stone. The walls also are constructed of stones not inferior in size to these.

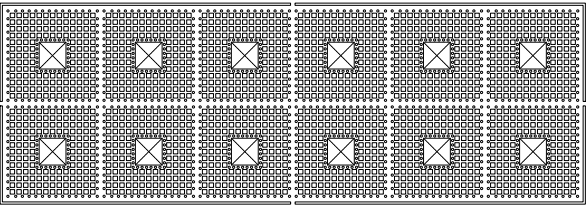
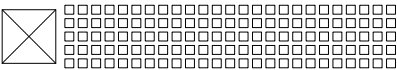
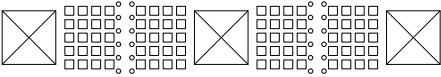
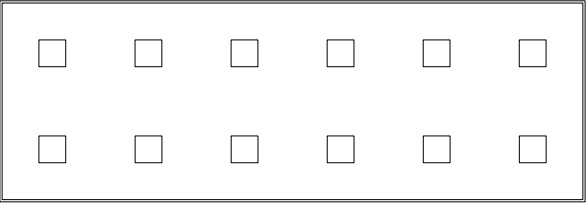
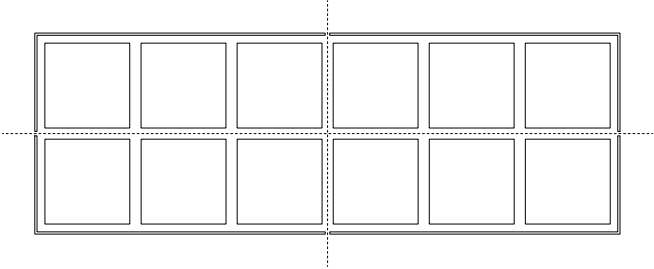
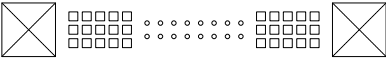
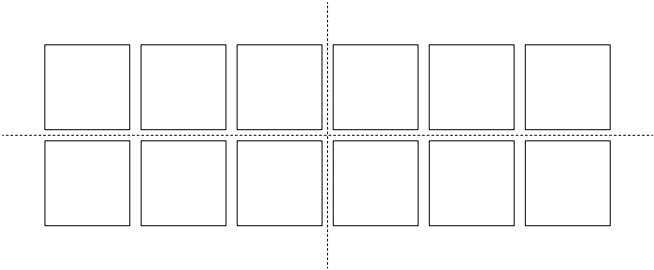
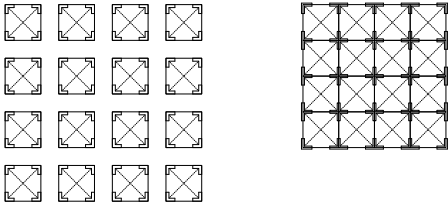
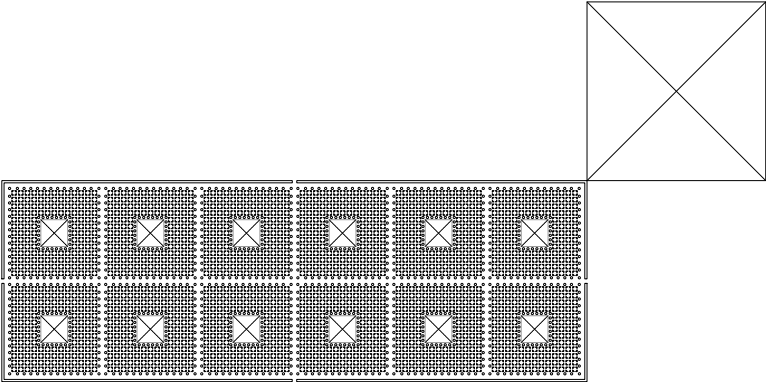
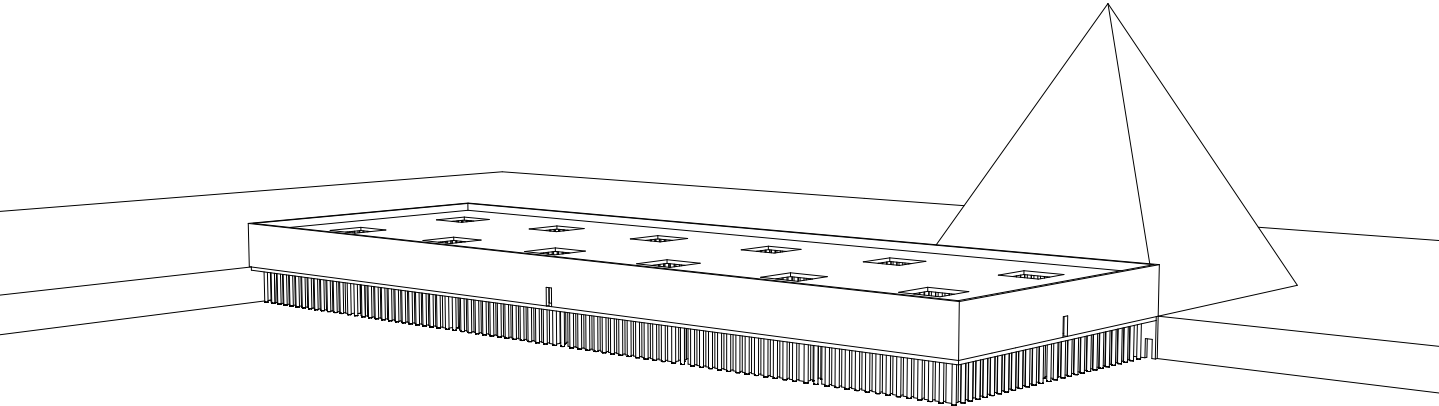
At the end of this building, which occupies more than a stadium, is the tomb, which is a **quadrangular pyramid, each side of which is about four plethra in length, and of equal height**. The name of the person buried there is Imandes. They built, it is said, this number of aulæ, because it was the custom for all the nomes to assemble there together according to their rank, with their own priests and priestesses, for the purpose of performing sacrifices and making offerings to the gods, and of administering justice in matters of great importance. Each of the nomes was conducted to the aula appointed for it.

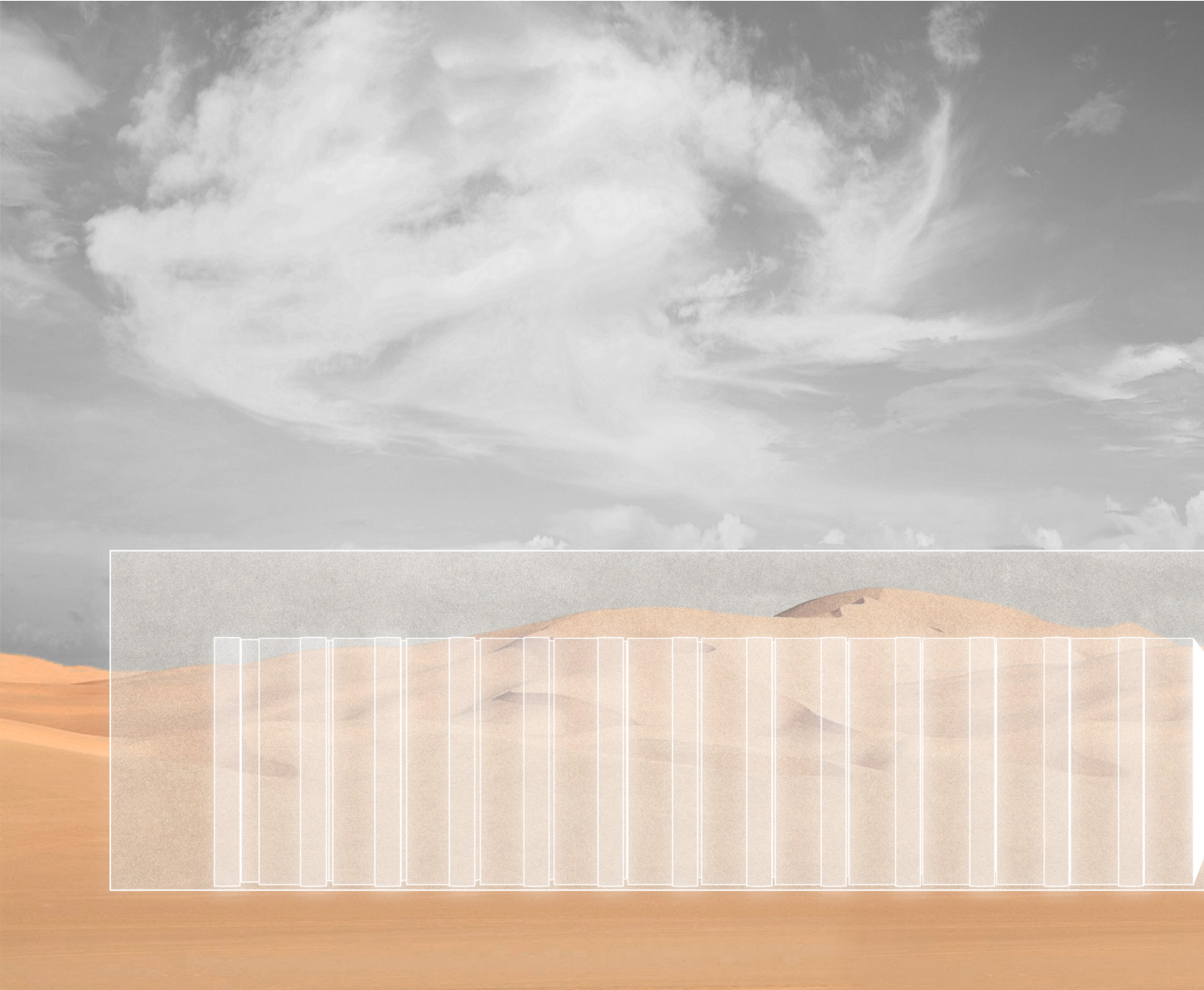


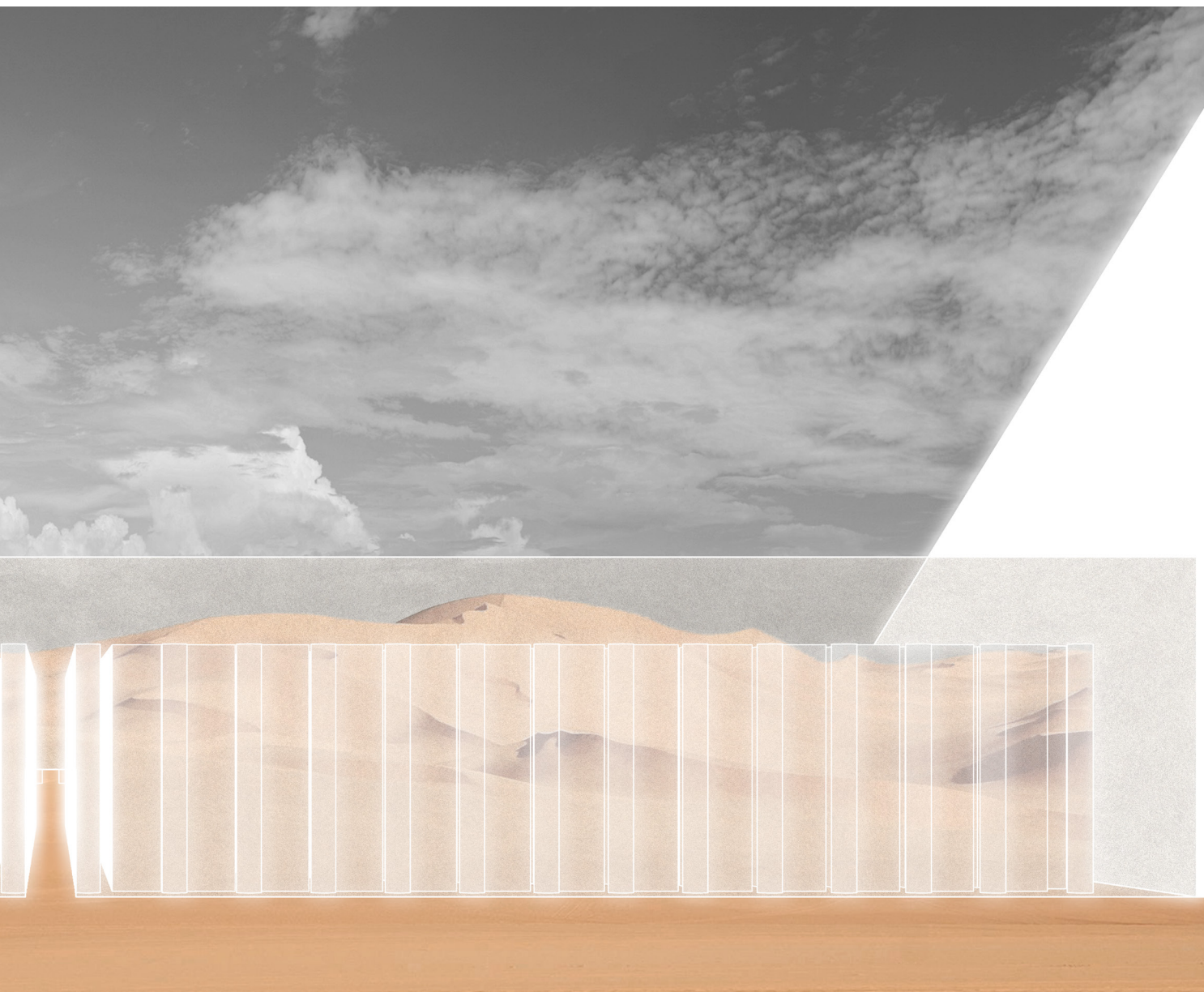




148. Moreover they resolved to join all together and leave a **memorial of themselves**; and having so resolved they caused to be made a labyrinth, situated a little above the **lake of Moiris** and nearly opposite to that which is called the **City of Crocodiles**. This I saw myself, and I found it greater than words can say. For if one should put together and reckon up all the buildings and all the great works produced by the Hellenes, they would prove to be inferior in labour and expense to this labyrinth, though it is true that both the temple at Ephesos and that at Samos are works worthy of note. The pyramids also were greater than words can say, and each one of them is equal to many works of the Hellenes, great as they may be; but the labyrinth surpasses even the pyramids. It has **twelve courts covered in, with gates facing one another, six upon the North side and six upon the South, joining on one to another**, and the same wall surrounds them all outside; and there are in it **two kinds of chambers, the one kind below the ground and the other above upon these, three thousand in number, of each kind fifteen hundred**. The upper set of chambers we ourselves saw, going through them, and we tell of them having looked upon them with our own eyes; but the chambers under ground we heard about only; for the Egyptians who had charge of them were not willing on any account to show them, saying that here were the sepulchres of the kings who had first built this labyrinth and of the sacred crocodiles. Accordingly we speak of the chambers below by what we received from hearsay, while those above we saw ourselves and found them to be works of more than human greatness. For the passages through the chambers, and the goings this way and that way through the courts, which were **admirably adorned**, afforded endless matter for marvel, as we went through from a **court to the chambers beyond it, and from the chambers to colonnades, and from the colonnades to other rooms, and then from the chambers again to other courts**. Over the whole of these is a **roof made of stone like the walls**; and the walls are covered with figures carved upon them, each court being surrounded with pillars of white stone fitted together most perfectly; and at the end of the labyrinth, **by the corner of it, there is a pyramid of forty fathoms**, upon which large figures are carved, and to this there is a way made under ground.







61. When the king died the government was recovered by Egyptians and they appointed a native king Mendes, whom some call Mares. Although he was responsible for no military achievements whatsoever, he did build himself what is called the **Labyrinth as a tomb**, an edifice which is wonderful not so much for its size as for the inimitable skill with which it was build; for once in, it is impossible to find one's way out again without difficulty, unless one lights upon a guide who is perfectly acquainted with it. It is even said by some that Daedalus crossed over to Egypt and, in wonder at the skill shown in the building, built for Minos, King of Crete, a labyrinth like that in Egypt, in which, so the tales goes, the creature called the Minotaur was kept. Be that as it may, the Cretan Labyrinth has completely disappeared, either through the destruction wrought by some ruler or through the ravages of time; but the Egyptian Labyrinth remains absolutely perfect in its entire construction down to my time.

66. And seized with enthusiasm for this enterprise they strove eagerly to surpass all their predecessors in the seize of their building. For they chose a site beside the channel leading into **Lake Moeris** in Libya and there constructed their tomb of the finest stone, laying down an **oblong as the shape** and **a stade as the size of each side**, while in respect of carving and other works of craftsmanship they left no room for their successors to surpass them. For, when one had entered the **sacred enclosure**, **one found a temple surrounded by columns, 40 to each side**, and this building had a **roof made of a single stone, carved with panels and richly adorned with excellent paintings**. It contained memorials of the homeland of each of the kings as well as of the temples and sacrifices carried out in it, all skillfully worked in paintings of the greatest beauty. Generally it is said that the king conceived their tomb on such an expensive and prodigious scale that if they had not been deposed before its completion, they would not have been able to give their successors any opportunity to surpass them in architectural feats.

